

HENRY F. MILLER

MANUFACTURER OF

THE ARTISTS' GRAND,

THE CONCERT GRAND,

THE PARLOR GRAND,

UPRIGHT, PATENT PEDAL UPRIGHT, AND SQUARE

PIANO-FORTES.

The Choice of the World's Great Artists.

TO THOSE INTERESTED, a beautiful Catalogue will be mailed on receipt of two six-cent stamps to prepay postage.

HENRY F. MILLER,

611 Washington St., Boston, Mass., U.S.A.

BRIGGS PIANOS.



The BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as LOW PRICES as will ensure a really good instrument.

All our Pianos are fully warranted for Five Years.

C. C. BRIGGS & CO.

Warerooms and Factory:

1125 Washington Street,

BOSTON.

THE BEST PIANO OF THE DAY.

HAZELTON BROTHERS,

(Established in 1850.)

MANUFACTURERS OF

GRAND, SQUARE, and UPRIGHT



UNEQUALLED IN TONE, TOUCH, DURABILITY.

AND CONTAINS ALL LATEST IMPROVEMENTS.

PIANO-FORTES.

HAZELTON BROTHERS,

34 & 36 University Place, - - NEW YORK.

DECKER BROTHERS PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above if they:

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, NEW YORK.

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

812 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

SUBSCRIPTION.

One Year (with premium) \$7 00
 Six Months (with premium) 3 50
 Four Months (without premium) 2 00
 Single Copy, 25

For specimens offered, see page 238. This includes postage on paper, for all points except St. Louis. St. Louis subscribers must add at the rate of 50 cents per year to their subscriptions when they wish to receive the Review by mail. This is due to the peculiarity of the postal laws which permit monthly publications being sent at second-class rates in the place where they are published.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

THE ARTISTIC CHARACTER.

It seems to be one of the intuitions of our nature to associate as cognate ideas, the good and the beautiful. Unconsciously also we identify the interpreter with the thing interpreted. From these two principles it results that we expect to find in the artist an embodiment of art, and in art, or the expression of æsthetic excellence, the more or less full expression of moral perfection. To our minds the ideal artist, and ever must be, the ideal good man, a sort of latter-day prophet of the Almighty. But this ideal high-priest of art, who has seen him? This is the question we have recently repeatedly asked ourselves, as we have noticed the advertising dodges used to herald the musical virtues or the *prima donne* who come here to ask for the dollars and the applause of our audiences.

What would we think of such advertisements as these: "Mr. Green, the grocer, having been unfortunate in love, asks the patronage of the public, and specially recommends his breakfast bacon;" or, "Mademoiselle Aiguille, the seamstress, having had relations of a more than doubtful character with the Grand Duke of Loegenland, will be glad to charge the ladies of the United States three prices for her services;" or, "Signor Crispino Santo, late cohabiter to His Majesty the Prince of Monaco, who once narrowly escaped being eaten for lunch by the King of the Cannibal Islands by winning himself in a game of euchre against the hungry monarch, puts on invisible patches superior to the best?" There can be but one answer, and that should consider the perpetrators of such advertisements as fit subjects for a commission of *lunatico inquisire*. And yet such "puffs" would be quite as sensible and modest as are the bulk of those which, under the guise of biographical notices, personal gossip, and so forth, are used to herald the advent of very many musical and other "celebrities." The facts that the artist of our ideal is no more like the artist of reality than a stage shepherdess is like her prototype of the sheep-farm. The prophet of the Almighty is often a profane and mercenary Balaam and not unfrequently a lineal descendant of Balaam's seed.

After all, who should hear in mind that æsthetics and ethics, taste and morals, imagination and conscience, have but a very indirect, necessary connection with each other; in other words, that while each may be used as a means of education for the other, that use must be conscious and intentional. The refining and moralizing influence of *art per se* is largely "hosh," as a simple glance at the personnel of the world of artists will show. We do not say this to underrate the value of art, but to show that we understand what it can, and what it cannot do, the sooner we shall value it intelligently and use it accordingly.

Still, the intuitions of our souls are correct: the ideal artist we may never find, but the greatness of each, will doubtless depend, to a great extent, upon his greater or less approach to the ideal perfection of manhood, which the name of artist suggests. He who, beyond the form of beauty, sees its divine substance, will understand it better, and voice it forth more satisfactorily than he whose comprehension goes no further than the outward form. But if artists are satisfied with the inferior excellence which they can reach by the worship of form, they should at least have sufficient respect for their art, for themselves and for the great public, to refuse to stoop to dodges which would disgrace a thinker. The press has a place to perform in this matter: to refuse to allow itself, under any pretense, to be made the tool by which artists degrade art in the eyes of the people. This duty weat least, shall not hesitate to perform.

ORCHESTRAS IN THE UNITED STATES.

It is well established that the adequate presentation of the finest musical works is impossible without a properly organized orchestra. In view of that fact, it is worthy of notice that in a country where almost every house contains a piano or reed organ, there should be only a few of the larger cities which, so far as we know, can boast of the possession of a permanent orchestra worthy of the name. So long as this condition of things exists, it is evident that our people must remain almost wholly strangers to many of the grandest musical compositions.

Let us briefly inquire into the causes of this lack of orchestras in a country which is abundantly able to support them; for the discovery of the origin of the evil may suggest a remedy.

The prime cause, we think, is to be found in the fact that, in musical matters, among us, is studied almost exclusively by ladies, and that since the days of Queen Elizabeth, who, we are told, played so skillfully upon the virginals, instruments of the piano kind have become more and more fashionable, until, among the ladies, they have practically driven out all other musical instruments. While this result was perhaps unavoidable, the fact remains that pianists cannot be organized into an orchestra.

The remedy suggested by some is that of teaching ladies to play orchestral instruments. Much as we might like to see that done, nor doubting in the least the ability of the fairer sex to become excellent players of such instruments, it seems clear that we cannot hope for permanency or indeed for any relief from that source. The instincts and the habits, mental and physical, of our women, to say nothing of prejudice and fashion, are all against this innovation, and we do not believe these difficulties can be overcome. If orchestras are to be established in our populous centers, they must be organized by men, and our young men must be educated and prepared to occupy their posts in those organizations. Where are the young Americans who are preparing for that work?

The piano, imperfectly studied, as it usually is, is the arch-enemy of orchestras. We say imperfectly studied, because he who studies it diligently sees in it, not an equivalent, but a miniature, a reduction, in other words a more or less satisfactory substitute for the orchestra. But also to throw over the omnipresent inanities of "Maiden's Prayer," or "Silvery Waves," is the same of the ambition of many of our youthful "musicians." To study the deeper meaning, the hidden power of expression contained in a piano, as the representative of an orchestra, has never even been suggested to them. If it had, and they had understood it, not only would they play with more understanding and ex-

pression, but the playing of their instrument, instead of satisfying their undeveloped tastes, would create in them a longing for the broader expression, the fuller interpretation of the musical thought of the tone-masters, which an orchestra alone can give.

But why increase the supply of orchestral players when those we have already exceed the demand? We answer that we are not satisfied that the supply does exceed the demand. It is not every catgut scraper or horn blower who is fit material for an orchestra, and yet, in the present condition of things, organizers of orchestras are compelled, frequently to fill up their forces from the ranks of adolescent fiddlers of the second class. If these incompetents were left to their legitimate work, there would be many a vacancy even in the few orchestras we have, and it would be seen that the supply of orchestra players of ability—and we refer only to those—does not even now come up to the demand for them, and would be quite insufficient, were orchestras in all our important cities to become the rule rather than the exception. Shall we wait until one or two generations have passed away in order that we may have an ample supply of orchestral musicians before we make use of the material we have at hand? On the contrary, while orchestras will doubtless continue to be "few and far between," so long as our young men shall neglect, as they now do, the serious study of music, the very best method to create an interest in orchestral music is to have as much of it as possible. Now, we believe that there is not a large city in the country where, with good management, a respectable resident orchestra could not be organized and properly supported, if only citizens would take a proper pride in encouraging and fostering home talent. A burying of the petty jealousies of professional musicians, and a hearty co-operation in the interest of art by all the lovers of music in the city, together with the judicious assistance of the local press, which, in such cases would doubtless be gladly and freely given, is all that ordinarily would be needed to make of such an enterprise an undertaking. We have readers in every city of the Union, and to each of them we say, in closing: Why not make a grand movement all along the line, and let orchestras be organized wherever they can be? And if they will agree with us that it ought to be done, we will suggest to them the propriety of making it their personal business to begin the movement themselves.

YOU ask me, says the world-renowned English tenor, Sims Reeves, "how I have been able to put such pathos and feeling into a song and make a great success of it, when other singers would fail altogether. It is because I have always studied my words."

I have read them, and phrased them in every possible way, asked myself what they meant, and interpreted them according to my feeling. I walk up and down, trying this line and trying that, until I feel that I have struck the right idea. But I am never satisfied. Nowadays singers do not study elocution sufficiently, if at all. In a recitative, for instance, the words are sacrificed to the music. In my method they are of equal importance."

An inferior artist would have endeavored to secure his success by his voice alone; Reeves understood that voice, though indispensable, is only one of the factors in the making of a true singer, and to this fact he attributes his success where others have failed. How often in these pages have we urged the necessity of studying the text of songs; how often condemned the neglect of this artistic duty! If precept has failed to teach, may we hope that this shining example may serve as lesson to our singers, whose sole ambition has been to become "vocalists"?

[illegible]

An innumerable quantity of phenomena of reflection exist. The two most distinct forms are resonance and echo. When a sound is produced in a closed chamber, the sonorous waves are propagated in every direction, strike against the walls of the chamber, and are sent back from them by reflection, and can be repeated several times from one wall to another. An observer within the chamber will hear not only the sound which comes direct from the sounding body, but will also receive the vibrations which come by reflection from all parts of the chamber.

The sound is thus remarkably strengthened, and this is the reason why it is easier to hear, and to make one's self heard in a closed room than in an open space.

Evidently in such a case the sound will not only retain its strength, but even altered; because the reflection from the walls, in accordance with the velocity of sound, require some time, and prolong the sound more or less considerably. If the chamber be small, this prolongation is not considerable and can be neglected; but when the chamber assumes large proportions—as, for example, in a theatre—each note spoken, sung, or played, may be considerably prolonged: it is confounded with the next note, and this phenomenon of resonance may become extremely troublesome unless it be remedied.

This happens in all large, inclosed, empty places, where reflection takes place. The only way to prevent it, which consists in breaking up the large walls. The seats of a theatre, the decorations between the galleries, even the hangings serve not merely for the accommodation of the spectators and for the internal beauty of the theatre, but also fill a very important office—viz., that of preventing the ill-agreeable resonance of the place. It is one of the most difficult problems for an architect to construct a room on proper acoustic principles capable of a room in which sound shall be considerably strengthened without degenerating into resonance, and it may be said that up to the present time this problem has been solved in very few theatres in a satisfactory way.

The reflection of sound has been utilized in various ways; nature and art have combined to solve some problems not deficient in interest. The celebrated "ear of Dionysius" which was a sort of hole excavated in the rocks near Syracuse, where the least sound is transformed into a deafening roar. The great theatre of Marston, in London is so constructed that two persons at opposite points of the internal gallery, placed in the drum of the dome, can talk together in a mere whisper. The sound is transmitted from one to the other by successive reflections along the curve of the dome. Similar phenomena are often met with under the large arches of bridges, vaults, etc.; and there was a period when problems of this nature were much sought after, and often solved by architects. It is for this reason that whispering galleries, speaking-pipes, etc., are so often met with in old houses.

Another case of multiple reflection is met with in the famous Baptistery at Pisa, a building surrounded by a narrow cupola of peculiar form. Placing one's self inside the Baptistery and singing a note, the sound is prolonged for a very considerable time; therefore by singing three or four notes in rapid time, the effect of reflections, a most beautiful chord is heard, as if from an organ, which is considerably prolonged.

The best understood of all the cases of reflection is that which is called *echo*. In order that an echo may be produced, it is necessary that there should be, at some distance, a solid, unyielding, and reflecting wall, or some other object—as, for example, a rock—which roughly resembles a wall. A sound sent by the observer towards the reflecting wall, by reflection, and if the distance passed over by the sound be sufficiently great, the reflected sound will be clearly separated from the original uttered. The velocity of sound being at ordinary temperature, about 340 metres per second, the tenth of this is 34 metres. But experiments show that about five syllables are pronounced in this time, therefore the time necessary to pronounce one syllable is one-fifth of a second. In this time sound passes over twice 34, or 68 metres.

It follows that, if the reflecting wall be at a distance of 54 metres from the observer, one syllable when pronounced would take one-fourth of a second to be transmitted to the wall, and another fourth of a second to return to the observer; in all therefore, one-fifth of a second. If the distance were increased, the ear of the observer after the syllable had been pronounced, and therefore separate and distinct. In this case the sound would be called *syllabic*; it is called *disyllabic* when two syllables

can reach the observer distinctly. This happens when the wall is at twice the distance—that is to say, at a distance of about 108 metres. At a triple distance an echo may be heard, and so on. An echo may also be multiple when the sound is reflected from two parallel walls, placed at a sufficient distance from each other. The most interesting case of this sort is certainly that of Simontetta, near Milan, a villa with two lateral wings. The report of a pistol is repeated as often as thirty-five times.

Examples of echoes are found almost everywhere. The repetition of a note, and if it is strong, therefore useless to dwell longer on the point.

—PIETRO BLASERNA.

A CHAT WITH YOUNG LADIES.

FEW young ladies possess the degree of music with a view of teaching it at some future time, and yet the lady teachers far outnumber the "Professors." The average young lady is not much concerned with the thought that she may have to shift for herself some day; she is even content with the thought that her mind is directed in no way connected with her future well-being. No thought is given the morrow; she studies pianoforte and complacently along.

The young man, on the other hand, who has not a talent in music, or if he has, and goes only to work, and, with his tremendous earnestness, rises to eminence in his profession. The consequence is that the devoted wife is greatly surprised by the thought: It is to be my calling; as my attainments, so will be my respectability. Then, helplessness, dependence, is one of woman's negative charms, which charm, by no means generally neglected by the sex, but studiously cultivated, and even by the most active agents, which impress themselves on all musical activities. The young man, with his mixed motives, we will not now discuss, but turn our attention to the young lady, who has talent, a musical organization, and, withal, a sincere love for the attainment.

It is somewhere said that the only thing we are certain of is the uncertain. Change only is unchangeable. We live, and we die, and we are uncertain and fickle things on which to rely for future maintenance. All these may be swept from us by a sudden catastrophe, or a change of time and circumstance. The whole history of humanity is one of failure and misfortune; the positive successes are the exceptions. How many avenues do we enter!—but we abide in none. We spend our time from youth up obtaining glimpses into almost every department of learning. A young lady is expected, and society almost compels her, to occupy her precious mind and time in numerous things that afford neither discipline, profit, nor recreation. She comes out from a four-year course of study in some institution with but little additional training ambition. The result is by no means commensurate with the time spent. Her training does not equip her for life. After her effort, which ends with her, she makes another feeling that she has no better reason for her existence, there comes an unfortunate turn in the tide of her life, she is not prepared to meet it. She has been trained to feel kindly towards her fellows, but not been taught to fortify herself against them.

Hence she becomes a worldy being before she is able to stand on a stable basis. She is, perhaps, several depending on her, standing, with all the grave responsibility of life staring armed—a mere wail, tossed and helpless and unresisting the cruel sea of misfortune. Thousands of such cases occur with the daughter of a great family, and most influential planter in the elegance. In her youth amid every luxury and splendour, she is reared to the belief of the War came on, and devastation brought over her life. Her father, her mother, her friends, her family, her plantation; parents died, her marriage proved a failure, and the husband gambled away what little remained, leaving her a penniless widow, in her representative. Unable to plead before a certain colored lady, she sought there, which she kindly did. The salary, and the credit of even this is due to her mother, who was her slave, or, as she has expressed it, "no more was a dog in her sight." Does not

every young lady run the risk of just such a career? We cannot stem back the inevitable rulings of fate. Parents are bound to beset us; we can only make the best of it. We can only make the best of it. Parents lull to sleep the anxiety for their daughter's welfare—no provision of any kind is made for their self-maintenance.

The following extract gives a true description of the woman neglect. In the education of girls in the United States, we find that the education of girls is framed precisely as if the girls were not and could not be true. As a rule, no provision is made for the contingency in the education of girls, no recognition whatever is given to the fact that the chance exists. We shut our eyes to the danger, we hope that the ill may never come, and we put the thought away from us. In brief, we trust to luck, and that is a most unwise of us has known women to whom this mischance has happened, and each one of us knows that it may happen to the daughter whom we tenderly cherish; yet, we put no arms in her hands with which to light this danger; we equip her for every need except this sort of all needs; we leave her in the mercy of chance, knowing full well that when she whom we have not taught to do any bread-winning work will have need of bread, and will know no way to get it except through dependence, beggary, or worse than all these. Yes, if she can find some "politician" to secure an education for her, she can crack back poverty with the p- of her need. The rate of the rate of seventy-five cents a week, or if she is a skilled needle-woman, at twice or thrice that pittance. Is it not beyond comprehension that intelligent and affectionate fathers, knowing the dreadful possibilities that lie before daughters whom they love with fond indulgence, should prefer to make the simplest precaution in their behalf? We are a dull, precedent-loving set of animals, we human beings. We neglect at this terrible risk simply because such has been the custom. Some of us have made up our minds to set this cruel custom at naught, and give our girls the means of escape from this danger.

Every education is fatally defective which does not include some of the means of escape from this danger. Yes, in some art, or handicraft, or knowledge in which he can find a means of escape, certainly won in case of need. If the necessity for putting such skill to use never arises, no harm is done. But if the necessity arises, and the consciousness of ability to do battle with poverty finds its possessor from apprehension, and aids to that confident sense of security without which contentment is impossible. All men recognize this fact in the case of boys; its recognition in the case of girls is not one who less necessary. It seems to me at least, every girl is grievously wronged who is suffered to grow up to womanhood, and enter the world without some marketable skill.

That is a wise precedent established by some of the crowned heads of Europe, that all in the royal family should be skilled in some one of the ordinary vocations of life, so that, should the worst come, in any time of life, they, always have a reputation of some of the means of livelihood. The principle is not alone, but it is a principle of great value. While in former times scarcely any of the callings of life were open to women, now she is able to do almost every thing that man can do with the head. The object in presenting the subject before our readers, is to inspire greater zeal and energy in the study of the arts, and to show the girls of the music pupils in the United States four girls. Our musical activities are greatly confined to leading the young ladies to the study of the piano. We are impressed with the conviction that the musical case occurred with the daughter of a great family, and most influential planter in the elegance. In her youth amid every luxury and splendour, she is reared to the belief of the War came on, and devastation brought over her life. Her father, her mother, her friends, her family, her plantation; parents died, her marriage proved a failure, and the husband gambled away what little remained, leaving her a penniless widow, in her representative. Unable to plead before a certain colored lady, she sought there, which she kindly did. The salary, and the credit of even this is due to her mother, who was her slave, or, as she has expressed it, "no more was a dog in her sight." Does not

MUSIC IN ST. LOUIS.

the support of all the primary law firms with offices in the big three power. These associations, not united with or against the 5000 small lawyers, would a day later have a more powerful voice.

WHEN YOU AND I WERE YOUNG, MAGGIE

[illegible][illegible]

the 1970s. The first of these was the 1972-73 season, when the weather was unusually wet and the rainfall was 1,000 mm, which is well above the long-term average of 750 mm. The second was the 1974-75 season, when the weather was unusually dry and the rainfall was 400 mm, which is well below the long-term average of 750 mm. The third was the 1976-77 season, when the weather was unusually wet and the rainfall was 1,200 mm, which is well above the long-term average of 750 mm. The fourth was the 1978-79 season, when the weather was unusually dry and the rainfall was 300 mm, which is well below the long-term average of 750 mm. The fifth was the 1980-81 season, when the weather was unusually wet and the rainfall was 1,100 mm, which is well above the long-term average of 750 mm. The sixth was the 1982-83 season, when the weather was unusually dry and the rainfall was 200 mm, which is well below the long-term average of 750 mm. The seventh was the 1984-85 season, when the weather was unusually wet and the rainfall was 1,300 mm, which is well above the long-term average of 750 mm. The eighth was the 1986-87 season, when the weather was unusually dry and the rainfall was 100 mm, which is well below the long-term average of 750 mm. The ninth was the 1988-89 season, when the weather was unusually wet and the rainfall was 1,400 mm, which is well above the long-term average of 750 mm. The tenth was the 1990-91 season, when the weather was unusually dry and the rainfall was 50 mm, which is well below the long-term average of 750 mm. The eleventh was the 1992-93 season, when the weather was unusually wet and the rainfall was 1,500 mm, which is well above the long-term average of 750 mm. The twelfth was the 1994-95 season, when the weather was unusually dry and the rainfall was 20 mm, which is well below the long-term average of 750 mm. The thirteenth was the 1996-97 season, when the weather was unusually wet and the rainfall was 1,600 mm, which is well above the long-term average of 750 mm. The fourteenth was the 1998-99 season, when the weather was unusually dry and the rainfall was 10 mm, which is well below the long-term average of 750 mm. The fifteenth was the 2000-01 season, when the weather was unusually wet and the rainfall was 1,700 mm, which is well above the long-term average of 750 mm. The sixteenth was the 2002-03 season, when the weather was unusually dry and the rainfall was 5 mm, which is well below the long-term average of 750 mm. The seventeenth was the 2004-05 season, when the weather was unusually wet and the rainfall was 1,800 mm, which is well above the long-term average of 750 mm. The eighteenth was the 2006-07 season, when the weather was unusually dry and the rainfall was 0 mm, which is well below the long-term average of 750 mm. The nineteenth was the 2008-09 season, when the weather was unusually wet and the rainfall was 1,900 mm, which is well above the long-term average of 750 mm. The twentieth was the 2010-11 season, when the weather was unusually dry and the rainfall was 0 mm, which is well below the long-term average of 750 mm. The twenty-first was the 2012-13 season, when the weather was unusually wet and the rainfall was 2,000 mm, which is well above the long-term average of 750 mm. The twenty-second was the 2014-15 season, when the weather was unusually dry and the rainfall was 0 mm, which is well below the long-term average of 750 mm. The twenty-third was the 2016-17 season, when the weather was unusually wet and the rainfall was 2,100 mm, which is well above the long-term average of 750 mm. The twenty-fourth was the 2018-19 season, when the weather was unusually dry and the rainfall was 0 mm, which is well below the long-term average of 750 mm. The twenty-fifth was the 2020-21 season, when the weather was unusually wet and the rainfall was 2,200 mm, which is well above the long-term average of 750 mm.

My first job was as a clerk in a small office. I was very nervous at first, but I soon learned that I was not alone. I had many friends who were also working there. We all helped each other and made the work very easy. I was very happy to be there and I learned a lot from my friends and from the people who worked there. I was very proud of my work and I was very happy to be a part of the team. I was very lucky to have found a good job and I was very happy to be a part of the team. I was very proud of my work and I was very happy to be a part of the team.

the 1990s, the M1 money stock has increased by 100% and the M2 money stock by 150%. The increase in the M1 money stock has been driven by the increase in the currency in circulation, which has risen by 100% over the same period. The increase in the M2 money stock has been driven by the increase in the deposits in the M2 money stock, which has risen by 150% over the same period. The increase in the M1 money stock has been driven by the increase in the currency in circulation, which has risen by 100% over the same period. The increase in the M2 money stock has been driven by the increase in the deposits in the M2 money stock, which has risen by 150% over the same period.

Figure 1. A schematic diagram of the experimental design. The subjects were divided into two groups: a control group and an experimental group. The control group received a standard training program, while the experimental group received a modified training program. The experimental group was further divided into two subgroups: a subgroup that received a modified training program with a focus on the specific skill being studied, and a subgroup that received a modified training program with a focus on a different skill. The results of the study are presented in the table below.

[illegible]



TOTAL	\$2,80
-------------	--------

PREMIUM OFFER EXTRAORDINARY.

KUNKEL'S POCKET METRONOME

PRICE, - - - \$2.00.

This Metronome is no larger than a lady's watch, can readily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in its action. Being at once introduced it and to increase the circulation of KUNKEL'S MUSICAL REVIEW, we will give away a second lot of 1,000 as premiums.

NOW READ OUR OFFER!

We will give one of these beautiful instruments to every person who will send us two new yearly subscriptions and ten cents to prepay postage on the Metronome, until the entire 1,000 are exhausted. This is exclusive of the regular premium offered with each subscription.

First come, first served! "The early bird catches the worm!" Who'll be first?

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of DUVERNOY'S ECOLE DU MÉCANISME Op. 120, in
two books, each \$1.00.

JULIE RIVE-KING'S

Great Edition of LISZT'S TANNHAÜSER MARCH,
\$1.50.

This edition is the finest ever published. The annotations, *ossias* and phrasing, it contains will be a revelation to pianists who play this piece as published heretofore.

"FRAGRANT BREEZES," <i>Rice-King</i>	60
"SUPPLICATION," <i>Rice-King</i>	60

KUNKEL'S ROYAL EDITION

Of Standard Piano Compositions with revisions, explanatory text, ossia, and careful fingering (foreign fingering) by Dr. Hans Von Bülow, Dr. Franz Lixt, Carl Klindworth, Julie Rive-king, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

Starry Night	Sidney Smith	75
L.A. Baladine	C.B. Luyben	75
Warblings at Eve	Brinley Richards	50
Monastery Bells	Leleburne Wely	50
Travels of Spring	Theodore Matling	50
Spinnlered	Wagner	1 00
Spinnlered	Litolff	50
Heimlich (Longing for Home)	Albert Jungmann	45
Heart du Berger	M. Colza	45
I. Argentine Mazurka (Silver Thistle)	Engelke Kettmann	45
Bonnie Doon and Bonnie Dundee (Fantasia)	Willis Pope	60
Nocturne in D flat (Bleeding Heart)	Dohler	60
Tea	E. Kellers	60

Teachers will please remember that these are the only books to be seen in their new dress, to secure for them at once the

The Royal edition will eventually comprise all the classical as well as modern compositions, and its numbers will be advertised in the Review as they are published.

SPECIAL NOTICE

A full line of the pieces included in this edition is kept by the houses mentioned below, who are our agents for its sale. Teachers and others can examine them there, and both they and the trade will be supplied by these firms at precisely the same rates as by us:

H. AHEBICH, Cleveland, Ohio.
PASCANTY ALLEN, Wilmington, Del.
W. B. BOYNER & CO., Cambridge, Pa.
D. B. BUCKINGHAM, Utica, N. Y.
J. B. BURNETT, Littleton, Colorado.
H. C. COOPER, Petersburg, Va.
CONOVER BROS., Kansas City, Mo.
FRANK H. CHAMBERLAIN, Brooklyn, N. Y.
OLIVER DITSON & CO., Boston, Mass.
BOSTON & COTTAGE, Buffalo, N. Y.
DUNBAR & COATES, Salt Lake City, Utah.
F. ELLIS & CO., Albany, N. Y.
F. F. FAULKNER, Louisville, Ky.
GEORGE FECHNER, Toledo, Ohio.
H. A. FRENCH, Nashville, Tenn.
GONZALEZ, THOMAS & CO., Galveston, Texas.
HIBBARD & STONE, New York City, N. Y.
LOTT & GREENWALD, New Orleans, La.
A. C. GREENWALD, Hawthorne, N. J.
M. J. D. HUTCHINS, Springfield, Mass.

J. H. HICKLEY, Albany, N. Y.
 H. LUTHER & SONS, Pittsburg, Pa.
 R. B. LELAND & SON, Worcester, Mass.
 LESTER JONES, St. Louis, Mo.
 LYONS & HEALY, Chicago, Ill.
 MALLER & SON, Milwaukee, Wis.
 G. D. NEWELL & CO., Cincinnati, Ohio.
 T. H. SCHNEIDER, Columbus, Ohio.
 PHILLIPS & CHURCH, Albany, N. Y.
 A. HOPPE, Jr., Omaha, Nebraska.
 H. B. ROONEY, Chicago, Ill.
 A. SWARTZING, St. Louis, Mo.
 T. H. HIRSON, Waco, Texas.
 M. STEINER, New Haven, Conn.
 N. STEINERT & SONS, Torrington, R. I.
 STEINBERG, CLAY & CO., St. Francisco, Cal.
 OTTO STOUT, Baltimore, Md.
 Y. WATKINS, St. Louis, Mo.
 A. WAGSTUPEL, San Jose, Cal.
 F. P. WISSE, Detroit, Mich.
 F. WITTMANN & CO., Memphis, Tenn.

PREMIUMS TO KUNKEL'S MUSICAL REVIEW.

Every yearly subscriber to KUNKEL'S MUSICAL REVIEW will, upon sending ten cents additional to prepay postage, receive as a premium either Kunkel's Parlor Album No. 1 and Kunkel Bros.' Album of Music, or Kunkel's Parlor Album No. 2 and Kunkel Bros.' Album of Music (for contents see below). Parties preferring both Parlor Albums, will receive same as premium upon payment of 50 cents additional.

Subscribers for six months may choose either of these books.

Yearly subscribers preferring other premiums than above Albums may select \$1.25 worth of sheet music from our extensive premium catalogue. Six months' subscribers 75c. worth of sheet music from our extensive premium catalogue. In selecting music in excess of premium enclose the difference. Our complete premium catalogue will be mailed free of charge.

KUNKEL'S PARLOR ALBUM No. 1.—128 Pages; \$20 worth of Music.
CONTENTS—VOCAL.

Love But The (English and German words).....	Robyn
The Parting (duet; English and Italian words).....	Tamburino
Three All Matures Past Excelling (vocal waltz).....	Robyn
Leave Me Not Lonely.....	Tamburino
The Wedding Day (English and German words).....	Dieter
Angels' Visits.....	Alonzo
The Stolen Kiss (English and German words).....	Epstein
The Penitent's Prayer.....	Kunkel
The Brightest Eyes.....	Kunkel
Why Are Roses Red? (Eng. Italian and German words).....	Stigall

INSTRUMENTAL.

Norma (operatic fantasia, with lesson).....	Paul
Il Trovatore (operatic fantasia, with lesson).....	Paul
William Tell (operatic fantasia, with lesson).....	Paul
Martha (operatic fantasia).....	Paul
Bubbling Spring (caprice, with lesson).....	Free King
St. Hubert (galeop, with lesson).....	Sargent
Sylph's Polka (with lesson).....	Free King
Shower of Babies (tone poem, with lesson).....	Freisinger
Maiden's Longing (reverse, with lesson).....	Goldbeck
Love's Devotion (romanza, with lesson).....	Goldbeck
The First Rodeo (galeop).....	Sidas
Waco Waltz (The Cricket (rondo)).....	Sidas
The Jolly Blacksmiths (caprice, with lesson).....	Free King

M No. 2.—128 Pages; \$20 worth of Music.

CONTENTS—VOCAL.	
Thou'rt Like Unto a Flower.....	Rubinstein.....
Because I Do (Ballad).....	Molloy.....
I Dunna Ken the Reason Why.....	Faulstich.....
Heart True and True.....	Kunkel.....
Come Again, Days of Bliss.....	Schlesinger.....
One Little Moment More, Mand (Ballad).....	Estabrook.....
Kiss, Slumber, Love (Barcarole).....	Remick.....
Life's Lights and Shadows.....	Moody.....

et or Solo) Con

INSTRUMENTAL	
Twilight Reverie (with lesson).....	Goldbeck
Dream of the Lily (with lesson).....	Herald
Traviata (Operatic Fantasia—with lesson).....	Faul
Twelve Missings (Reverie Waltz—with lesson).....	Johnson
Bonds of Champagne (Polka Caprice).....	Schultz
Shepherd's Morning Song (Idyl).....	Schlesinger
Summer Sky (Waltz—with lesson).....	Footmeyer
Ashes of Roses (Valse Caprice).....	Goldbeck
Chimes of the Heart (with lesson).....	Faul
Angelic Chimes (An Evening Song).....	Johnson
The Banjo (Ethiopian Sketch).....	Melhuish

000

Summer Waltz.....	Schora.
May Galop.....	Schora.
INSTRUMENTAL DUETS.	
The Cuckoo and the Cricket.....	Schora.
The Jolly Blacksmiths.....	Schora.
Love's Greetings (Schottische).....	Schora.
Queen of Columbia (Gaiety).....	Schora.

KUNKEL BROS.' ALBUM OF MUSIC—64 Pages: \$12 worth of Music.

[illegible]

INSTRUMENTAL.	
Shepherd's Bells-Lyrl.....	Jean Paul.
Sheep-shears March.....	Jacob Kunzel.
Up to the Fury Land—Romance.....	Jean Paul.
Invitation Convent Bell.....	Jacob Kunzel.
Up to the Spring (Sally's).....	Albert Lortie.
Pat Mahr's.....	J. L. Hecker.
Shepherd's Return March.....	Jean Paul.
Jolet's Blue.....	Jacob Kunzel.
Autentisch Walz.....	Albert Lortie.
Edmond's Polka Elegante.....	Chas. Kunkel.
Rocky-Mare bei Grotte.....	Claude Meunier.
Up to the Spring (Sally's).....	Henry.
Up to the Spring in the Elm.....	W. J. M.

BOOKS.

Goldbeck's Harmony, elegantly bound.....	\$1 50
Goldbeck's Musical Science Primer	50

The best text-books upon their respective subjects.

424

JEAN PAUL.

Moderato M. M. ♩ - 104

Ped

a tempo.

Pod

And

rit

Moderato M.M. ♩ = 96.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (p) dynamic. The bass staff includes a pedaling instruction (Ped) and an asterisk (*) marking a specific measure.

Second system of musical notation. Treble and bass staves. The bass staff includes a pedaling instruction (Ped) and an asterisk (*) marking a specific measure.

Third system of musical notation. Treble and bass staves. The bass staff includes a pedaling instruction (Ped) and an asterisk (*) marking a specific measure.

Fourth system of musical notation. Treble and bass staves. The bass staff includes multiple pedaling instructions (Ped) and asterisks (*) marking specific measures.

Fifth system of musical notation. Treble and bass staves. The bass staff includes multiple pedaling instructions (Ped) and asterisks (*) marking specific measures.

Musical score system 1, featuring piano introduction with arpeggiated chords and a melodic line in the right hand. Pedal points are marked in the left hand.

Allegretto M. M. $\text{♩} = 160$.

Musical score system 2, featuring the main body of the piece starting with a piano (*p*) dynamic. The left hand has a steady bass line with frequent pedal markings.

Musical score system 3, continuation of the main body with consistent arpeggiated patterns and pedal markings.

Musical score system 4, continuation of the main body, including a crescendo (*cres*) and decrescendo (*dec*) marking in the bass line.

Musical score system 5, featuring a forte (*f*) dynamic and complex arpeggiated figures. Pedal markings continue in the left hand.

2 1 x 2 1 x 2 3 1 2 x 2 1 x 2 3 1 2 x 1

Ped * Ped * Ped * Ped * Ped *

1 4 3 2 x 2 8 1 3 1

Ped * Ped * Ped * Ped * Ped *

8 1 3 1 1 4

Ped * Ped * Ped * Ped * Ped *

8 1 x 2 8 1 x 8 1

cres...cen...do.

Ped * Ped * Ped * Ped *

8 3 2 1 3 1 3 4 3

Ped *

Andante. M.M. ♩ - 88. *fp*

p *ten.* *fp*

Ped *

fp *a tempo.*

morzando e rit.

Ped *

cres. molto.

piu appassionato.

f

Ped *

rit. *smorz.* *p*

Ped * *Ped* * *Ped* * *Ped* *

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The voice part features a melody with eighth and sixteenth notes. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

The image shows a musical score for a piano piece, likely from the opera 'The Merry Widow' by Franz Lehár. The score is written for piano (p) and features a grandioso section. The music is in 2/4 time and includes various dynamics such as *f* (forte), *ff* (fortissimo), and *ad lib.* (ad libitum). The score is marked with 'Ped' (pedal) and 'Ped.' (pedal) throughout. The tempo is indicated as 'Grandioso.' and the piece concludes with a 'ff' marking.

Grandioso.

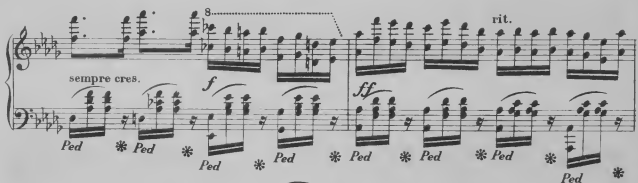
ad lib:

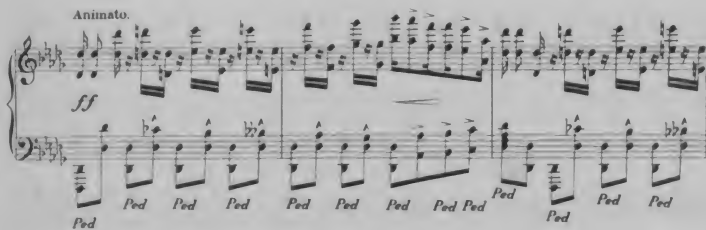
Ped * *Ped* * *Ped* *Ped* *Ped* *Ped* *Ped* *Ped* *Ped*

Pod *Pod* *Pod* *Pod* *Pod* *Pod*



Pedale ad lib.





LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.

Allegretto ♩.—80.

Secondo.

p

rit

lento

a tempo.

f

mf

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.

Allegretto 6.—80.

Primo.



Secondo

[illegible]

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). The piano accompaniment begins with a bass clef and a key signature of one flat. The first measure of the piano part features a forte (*f*) dynamic and a series of eighth notes. The second measure of the piano part features a piano (*p*) dynamic and a series of eighth notes. The system concludes with a double bar line.

Larghetto ♩ = 126.

p

1 2 3

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with 'x' or 'y' above them. The score is written in a style typical of early 20th-century sheet music.

Primo

First system of a musical score. It consists of a grand staff with two staves. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first staff has a treble clef and the second has a bass clef. The music features a series of chords and arpeggiated figures. The first staff has a 'Primo' marking above it. The second staff has a 'ff' (fortissimo) marking. The system ends with a double bar line.

Second system of the musical score. It continues the grand staff from the first system. The music features a series of chords and arpeggiated figures. The system ends with a double bar line.

Larghetto 126.

Third system of the musical score. It begins with the tempo marking 'Larghetto' and the number '126'. The music is in a key with one flat and a 3/4 time signature. The first staff has a treble clef and the second has a bass clef. The music features a series of chords and arpeggiated figures. The system ends with a double bar line.

Fourth system of the musical score. It continues the grand staff from the third system. The music features a series of chords and arpeggiated figures. The system ends with a double bar line.

Fifth system of the musical score. It continues the grand staff from the fourth system. The music features a series of chords and arpeggiated figures. The system ends with a double bar line.

Sixth system of the musical score. It continues the grand staff from the fifth system. The music features a series of chords and arpeggiated figures. The system ends with a double bar line.

Seventh system of the musical score. It continues the grand staff from the sixth system. The music features a series of chords and arpeggiated figures. The system ends with a double bar line.

Waltz ♩—88.

Secondo.

mf *f*

p *mf*

cres. *cen* *do.*

ff

ff

Waltz 6-88

Primo.

mf *f* *crn.* *do.* *ff* *f* *ff* *f* *ff*

○ N.B. Play C instead of A. when the piano possesses the high C

Marsch - Humoreske

Ernest R. Kroeger.

Allegro $\text{♩} = 100$

First system of musical notation. Treble and bass staves. Dynamics include *mf*. Pedal markings (Ped.) are present below the bass staff. A first ending bracket labeled "8" spans the final measures.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A first ending bracket labeled "8" spans the final measures.

Third system of musical notation. Treble and bass staves. Dynamics include *cr. en.* and *f*. Pedal markings (Ped.) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*. Pedal markings (Ped.) are present below the bass staff. A first ending bracket labeled "8" spans the final measures.

Copyright - Kunkel Bros. 1934.

Handwritten page number: 247

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CREN.

Ped. Ped. Ped. C Ped. Ped. Ped. Ped. Ped. Ped. Ped. C Ped. Ped.

8

Ben misunna

Ped. Ped. Ped. Ped. Ped. C

ten

Ped. Ped. Ped. Ped. Ped. C

ten.

Ped. Ped. Ped. Ped. Ped. C

[illegible]

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CRES.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures, with some measures containing multiple notes. The bass staff includes pedal markings ("Ped.") and a "Ped." marking with a star symbol. The treble staff includes a "Ped." marking and a "Ped." marking with a star symbol. The score is marked with "8" at the beginning of the second system.

Polka Gracieuse

Ernest R. Kroeger.

Tempo di Polka $\text{♩} = 100$.

Giocosa

The musical score for "Polka Gracieuse" is written for piano in 2/4 time. It consists of four systems of music. Each system has a treble and bass staff. The first three systems are marked with a piano (p) dynamic and a "Pod." (pedal) instruction below the bass staff. The fourth system includes a repeat sign with first and second endings. The score is characterized by lively, rhythmic patterns in the right hand and sustained chords in the left hand. The key signature has one sharp (F#).



8

CRER.

Pod.



8

dolce

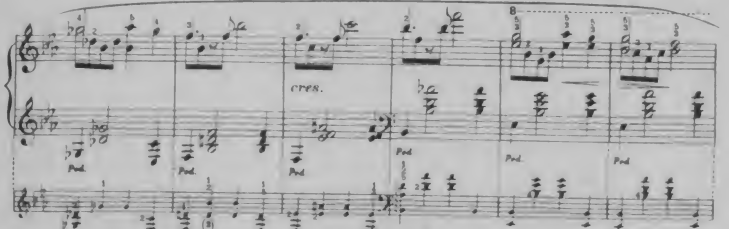
Pod.



8

CRER.

Pod.



8

Pod.



Repeat from the beginning to Fine

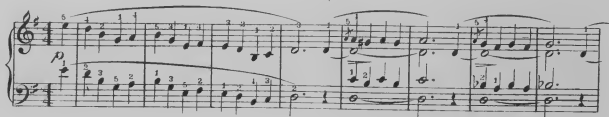
My Mothers Picture.

DER MUTTER BILD.

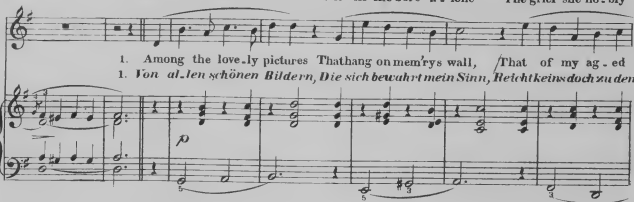
German Translation by E. A. Zündt

Words and Music by Will De Ford.

Allegretto $\text{♩} = 72$.



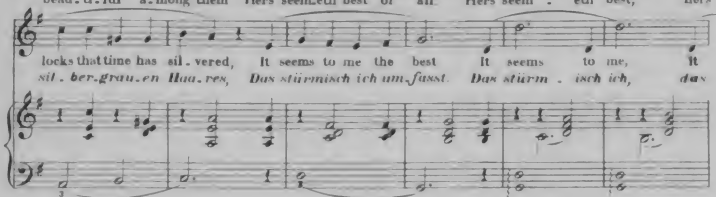
3. Doch darum nicht verehr'ich Zumeist der Mutter Bild; Ich kiess' es ob des
3. But for unmeasured sorrow The ill she bore a lone The grief she nobly



1. Among the love.ly pictures Thathang on mem'rys wall, /That of my ag.ed
1. Von al.len schön.en Bildern, Die sich bewahrt mein Sinn, Reicht keins doch zu dem



4 den ihr Herz, das treu - e, Ihr Herz al - lein ge - wusst. Ihr Herz al - lein, ihr
beau - ti - ful a - mong them Hers seem - eth best of all Hers seem - eth best, hers



Hertz al - lein ge - wusst Ihr Herz al - lein, ihr Herz al - lein ge -
seem - eth best of all Hers seem - eth best, hers seemeth best of



seems to me the best. It seems to me, it seems to me the best.
stürmisch ich um - fasst. Das stürm - isch ich, das stürmisch ich um - fasst.

From C go to close.

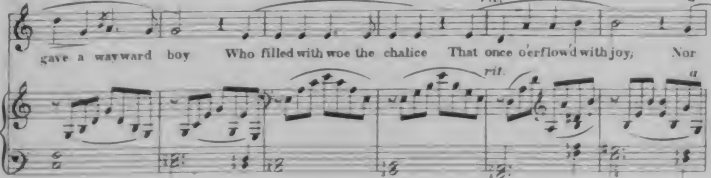
2. Ich den - ke je - ner Sor - ge Für



2. Not for the fond af - fec - tion She



den ver - irr - ten Sohn, Der für der Lie - be Lächeln Ihr Kummer gab zum Lohn. Ich
rit. a



gave a wayward boy Who filled with woe the chalice That once overflowed with joy, Nor
rit. a

tempo.
 denk des Wie-gen-tiedchens, Das mich in Schummer sang, Der sanf-ten tie-ben Augen, Die
 lul. la-by so tune-ful That sooth'd my wild un-rest Nor eyes, tho' dim, still ten-der It

tempo.

mich gegrüsst so bang' Die mich gegrüsst so bang' Die mich gegrüsst so bang!
 seems to me the best. It seems to me the best, It seems to me the best.

rit. a tempo

CLOSE.
 wusst Ihr Herz, al-lein, ihr Herz ge-wusst.

all of all the best, of all, of all.

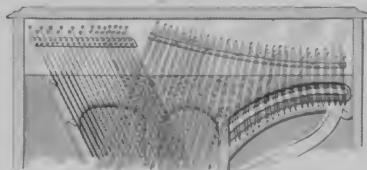
Ped.

A NEW AND VALUABLE INVENTION

THE BAUER

PATENT STRING REST AND TONE SUSTAINER.

Fig 1



Showing Position of the Sustaining rest in position.

Fig 2



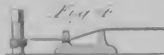
Rest for the Treble Strings.

Fig 3



Rest for the Bass Strings.

Fig 4



Rest with string in position.

The great secret in the art of manufacturing Pianos, especially Uprights, is to construct and perfect the instrument that will **STAY IN PERFECT TUNE as long as possible.** **THE BAUER PIANO** has always had the very finest reputation in this respect. Heretofore, with our past makers, we have for years spent time, thought and money in the constant endeavor to bring our instruments to the very top of the scale of perfection. The invention above described is the result of all this toil and expense. It is placed **ONCE IN THE BAUER PIANO**, and it enables us to guarantee our staff that our Pianos are furnished above others of the kind. For such invention that we would thought for the wealthy and musical people, but also also the

Bauer Piano, with the New Tone Sustainer

contains an extra large, long, and efficient Sustainer.

We invite young and musical people to attend to this new and important invention and original construction.

JULIUS BAUER & CO.

MANUFACTURERS OF PIANOS,

153 and 158 Wabash Avenue,

- -

CHICAGO, ILLS.

Raven & Bacon,
—NOW—
RAVEN PIANOS.
(ESTABLISHED 1839.)
MANUFACTORY: 13 Washington Place, WAREHOUSES:
115 Washington Place, 113 East Sixteenth Street,
NEW YORK CITY.
Uprights a Specialty.

Scholar
Portraits
220, 222 Olive St.
ST. LOUIS.

Two First Prizes American Institute, New York, 1881.
Grand Gold Medal from the St. Louis Merchants Exchange.

SCHOLAR BROS.
713 and Olive Sts., ST. LOUIS.
WEDDING CARDS,
FINE STATIONERY,
MONOGRAMS, Etc.,

Our Cinchona

surpasses all others as a veritable TONIC
and DRESSING for the HAIR
—Fifty Cents.

Our Beef, Iron & Wine

contains MORE BEEF and MORE
IRON than any other in the
market. Our price, 75c per
Pint Bottle.

MELLIER'S

RETAIL DEPARTMENT,

711 Washington Avenue.

CORRESPONDENCE.

PHILADELPHIA, May 12, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW.

The second annual May festival came to a close last Saturday evening, May 10th, in a grand performance "Overture to the Chorus from Aida" to last showed careful training, and was always in time. The chorus from Aida, which was a special praise as it comprised the best talent in the city, and can compare favorably with any in the country. Of the soloists Madame Lesser, Madame Furch-Mad, Madame Treschell, Mrs. Jayling, Mr. Clark Adams, Max Henrich, Rafael Joely, Charles H. Jarvis, and Ovide Musin, little need be said as their reputation throughout the country is established. The two principal vocal works were: Mendelssohn's "Elijah" and Verdi's "Requiem," where the complete form were brought out to the entire satisfaction of the large audience. The orchestral works were from Beethoven, Raff, Goets and others.

The Wagner Concerts came and went. The first three concerts were not as fully attended as was to be expected. In fact, the houses were poor for such an undertaking. On May 14th, was the last and fourth concert, Nilsson being added to the other soloists, which brought out a better house. The prizes bestowed upon Materna and Scaria in the daily prize were indeed well given for today they are considered the leading two in the world, while Winkelman is set down upon stage frequently for singing out of tune, etc. The mixed singers (German), consisting of the twenty-six leading male singing societies will give a two-day festival June 2nd and 3rd. The president is Mr. Schmidt-Winkelman, of the piano firm of Albrecht & Co.

The fourth annual convention of the American Tonic-Solo Association held a three days session here, April 23d, 24th and 25th. The forenoon was given to the teachers' conference, and the afternoon and evening were given to the comparison of methods of teaching. One thing is certain, that their method of teaching is the most thorough and complete of all methods. Pupils are not taught notation, they are taught music. The youngest pupils (children) are taught to sing at sight anything that is put on the blackboard in their own language, further they write anything that is sung to them. The following was seen during the convention: Opera and recitation by Thos. F. Seward, of New York, president of the association; "What is to Be Done Music," by C. F. Keesee, of New York; "Music Out of Bondage," Mrs. S. J. Churchill, Mount Clark, N. Y.; "Preparation for the Elementary and Intermediate Certificates," by H. Benson, Boston, Mass.; French W. K. Matthews, of Chicago, sent his paper: "The Overture to the Chorus from Aida," which was most warmly received. Tonic-Solo-Sing, as Adapted to Singing Classes and Choral Societies," by J. H. Kenner, of Chicago; "Music as a Spiritual Power," by D. Hatcher, of Philadelphia; Sketch of the history of Musical Notation," by H. C. Creston, also of Philadelphia; Prof. H. C. Caldwell, of New York, is Secretary and Treasurer of the Society. Next annual meeting will be held in Chicago. The Emma Abbott Opera Company are playing a two weeks' engagement at the Chestnut street theatre at present. Schneider's Opera Company from Boston, opened with "A Trip to Italy," last evening at Haverly's Theatre. The music is by Strauss and given by a brilliant cast. Full houses will be the rule, which it fully deserves, as it is sparkling with a sprinkling of fun.

Respectfully,
P. J. MORGAN.

BOSTON.

Boston, May 14th, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW.

All things come to an end sometime, even a Boston musical season, and there are symptoms that the season of 1884 is nearing its close. The symphony has departed, and now the clubs are closing. The Apollo Club, which opened May 1st, with a programme that had much that was Bostonian in its origin. It began with an overture by George B. Johnson, once of Cincinnati but now welcomed back to the fold and in charge through Bostonian and professor of the Boston England Conservatory. He had discovered that it is better to play a triangle in the ranks of the richer than to be a soloist in an orchestra among the angels. His overture, although new to me and new to the audience, was well received. The "Prometheus Bound," by Beethoven, was very favorably on a first hearing. Another American, "Bolshoiu"-number, was the chorine that they may like to hear. "The Apollo Club" is a "Globe" I think that this word is by long odds the greatest that has yet originated in America, and wish that some other number might have been chosen to represent it. The "Oracle" sweet-scented of "Zem" for example would have been more effective, and "Second matter past or future" would have pleased the general public more than after all, pleasing the general public is not the surest way to the art-value of a work, although it is more comfortable for the composer. The club sang music all through the concert making only one important slip, in Becker's "Wind Music" and even then reverting to the chorine in the last chorus. The only fault I could find was that one or two of the second house seemed to be a little too prompt in their applause, and some of the first house, and came in just ahead of Mr. Lang's bell several times. A great number were admitted at half price, and some very much, spite of my high tone, by the leaders, without affection, with which he gave the audience, and by the fact that he did not distort the tempo of the *Intermezzo*, as so many would do. His playing in the final *Andante* was also clear and steady even in the most rapid passages. But the most beautiful music was in a *Superbe Concerto* of his own, in which he has played every point of technique. His playing was so good that the best I have recently heard, and in an encore piece he gave the exhibition of simultaneous pianissimo playing and bowing.

GEORGE SWEET,

PUPIL OF VIANESI IN SINGING,

and of SALVINI IN ACTING.

Teacher of Vocal and Musico-Dramatic Art.

Studio and Residence, 45 Cass Street,

CHICAGO, ILLINOIS.

Refers by permission, to KUNKEL'S MUSICAL REVIEW.

MUSICAL HERALD.

A 32-PAGE MONTHLY.

Including 8 pages of choice Music. It is devoted to the advancement of Music in all its departments. In editorial, by the large corps of editors, Questions and Answers, Reviews of New Music, Reviews of Concerts, Foreign and Domestic Notes, Musical Mentions, Correspondence, etc., etc., make it indispensable to Teachers and Students of Music.

Send stamp for sample copy to MUSICAL HERALD CO.,

Franklin Square, Boston.

JNO. I. KLUEBER,
Music Teacher,
Makes a Specialty of and is always on hand.
Assorted
—OLD—
GOOD VIOLINS,
Buy even from \$10 to \$50
3632 Easton Ave., ST. LOUIS.

BOLLMAN BROS.,
Sole Agents for the Celebrated
KNABE PIANOS, and the
Favorite DECKER & SON PIANOS,
and the PACKARD ORCHESTRAL ORGANS.
1104 & 1106 Olive Street,
ST. LOUIS. - MO.

—TUNING AND REPAIRING A SPECIALTY—

HENRY KILGEN,
Church Organ Builder,

No. 1706 Market Street, St. Louis.

Tuning and Repairing promptly attended to.
Organs from 12 to 14 Stops usually on hand

B. Shoninger Organ Comp'y,
MANUFACTURERS OF FIRST CLASS
ORGANS & UPRIGHT PIANO-FORTES.
Factory Nos. 87 to 121 Chestnut St.,
NEW HAVEN. - - - CONN.

Grand, Square

STECK

and Upright.

PIANO-FORTES.

Factory: 34th Street, bet. 10th and 11th Avenues.

WAREROOMS: No. 11 East Fourteenth Street,

NEW YORK.

STEINWAY PIANOS

J. MOXTER & CO.

NO. 915 OLIVE STREET.

Steinway Pianos, Gabler Pianos, Kurtzman Pianos, Engel & Scharf Bros. Pianos.

We make a specialty of Renting, Tuning and Repairing Pianos.

C. Kurtzmann, Manufacturer of Piano-Fortes,

GRAND, SQUARE AND UPRIGHTS.

106, 108 & 110 Broadway,

BUFFALO, N. Y.

CORRESPONDENCE SOLICITED.

The Marvelous "ORGUINETTE."

Excellent in Tone. Perfect in Execution.
Plays all the Latest Music.

THE

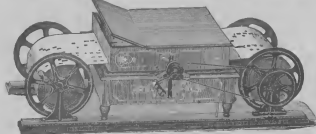
Mechanical Orguinette Company

Solo Makers and Patenteses,

831 BROADWAY,

NEW YORK.

And by their authorized agents throughout the country.



READ & THOMPSON, General Agents for the ORGUINETTE, 208 & 210 N. Fifth St.

JUST ISSUED.

"EOLIAN WHISPERS"

MAZURKA-CAPRICE,

By CHAS. AUCHESTER.

PRICE, 75 CENTS.



COMICAL CHORDS.

They say that no brass band can play as many airs as a drum major can put on.

A man in Chicago calls his oldest daughter "Well Enough," because the young men let her alone.

"Don't give it a weigh," said the coal dealer to his clerk, as he drove out of the yard with a light ton.

To take some more of the vegetables, Mr. Blood, for they go to the pigs anyway,"—*Harvard Lampoon*.

A girl has been arrested while disguised as a girl in a large. The old woman disguised as a girl is still at large.

A fashion item says that ladies are giving up the "hang" but we notice that a great many of them still hang on to the "powder."

An Indiana man employs his divorced wife as a servant girl and now she gets four more dollars out a week than when she was his wife, and has more spending money.

One young man said to another: "It's a long way from this world to the next." "Oh, never mind, my dear fellow," said the other, "you'll have it all down hill."—*Free Press*.A young lady who lately received a bouquet of roses was somewhat amused to find the donor's visiting card attached to it and, writing on the wrong side these words: "Not to exceed 8."—*Harvard Press*."Why, how do you do?" exclaimed a gossiping lady to Mr. and Mrs. Butler, as they paused on the church steps. "Do you know that Miss Hutchins, our neighbor, is going to marry our first-boss?" "What ball club does he belong to?" inquisitively queried Ronald. "The ladies continued the conversation without his assistance."—*Boston Courier*.

One of our young men went into a cigar store the other day for a few of his favorite brands and the clerical Countess handed him his "Henry Clay" over the counter he observed:

"Henry Clay," said the clerk, "is a name I never hear of."

"Is not so," replied the tender-hearted girl, "I've no sorry, for he did make good cigars."

"Do, I am sure, keep away from the piano, please, you're not meant to play the time."

"Why, now, I think, you said only work before last that I was playing remarkably well."

"I'm sorry, however, but my judgment was immature. You do play some of Liszt's simple music quite well, but since I live in Boston, my soul craves for Wagner. I would learn the 'Wedding March' from 'Lohengrin' if I were you."

"I'll learn my wedding march from this home before you will. Yours will be music of the distant future."

Conversation followed by true satirical silence.

"You've seen this shooting?" asked His Honor.

"Yes, sir, I did."

"Well, Judge, this gentleman and I were going along and the young lady who was shot was whistling 'Sweet Violent' when, suddenly remembering himself, he exclaimed: 'Shoot him.' And my friend, being a very obliging person, shot him."

And are you sure the man was whistling "Sweet Violent" at the time?

"Yes, Judge."

"The prisoner is discharged."

HENRY STUTZMAN, a stylishly dressed youth, was arranged at Essex Market, New York, for being drunk and disorderly.

"What did he do?" asked his honor.

"He was singing to a girl, a clear figure," said the officer.

"Do you remember what he was singing?"

"Yes, he extended his arm to the figure and sang, 'You my Precious and Forget Love.'"

"That will do. Young man, you are fined \$10."

"And you hear me?" asked the youth.

"No, no man who sings such a song should get a year!"

Fog's mode ran up to town from the country, and Fog took the old gentleman to the theatre. "W. H. Uncle," asked Fog after the performance, "Did you enjoy the play?"

"I enjoyed the music relation," the play wasn't so bad, but there's a lot of things I don't like in the orchestra. He said there all the time fellows was a playin', shaken 'em sick at 'em like all posers, and for night I could see they was doing the best they knew how. I assure that will have to take it, now, the show's over, but he'd oughter known better than to threaten 'em right afore all the folks."—*Boston Transcript*."HURRY," she said: "Remember that this is the only show being exhibited by the 'Lancaster' who has gone out of politics, the Ohio man without an office and the original Cornhill man: that we have been in a town case both the reformer who is working the reform act without a salary, and the private work, now standing up awake on duty, we have a chance, church singing and living in perfect harmony, no having quarreled during the last fifteen years. I am an actress with a strong husband, her own and only, also will arrive per next steamer, and she will give this show, an English gentleman who has not proposed to Mary Anderson—the only living specimen on this shore of the globe—and all spread out before your wondering eyes for the small sum of a quadrantal."—*Brooklyn Eagle*.

PRICE ONLY



TEN DOLLARS.

This wonderful little instrument is a remarkable triumph of mechanical skill, and is not only

A NOVELTY

but is also an instrument of real merit.

It consists of a small elegantly designed case, with a curved glass front, as shown in the above cut.

By working the crank, wind is supplied to the instrument and, at the same time, a perforated sheet of pasteboard is drawn through, which operates a set of slide valves, thereby producing the required tones.

These performed sheets cost but a few cents, and can be used over and over again for years.

We are constantly issuing in this form all the latest and most popular music, so that any one possessing one of these *Cranks* can perform wherever he chooses, entertaining both himself and friends without having himself the slightest knowledge of music.

AGENT FOR

KRANICH & BACH PIANOS,

Vose & Sons Pianos,
CLOUGH & WARREN ORGANS,
AND FOR THE

ORGANINA.

No. 110 S. FIFTH STREET, ST. LOUIS, MO.

WHOLESALE & RETAIL

—DEALER IN—

Musical Instruments,

—AND—

PUBLISHER OF SHEET MUSIC.

MAJOR AND MINOR.

Two works of great interest to musicians and lovers of music will shortly be published. One of these is "The Memoirs of Maria," and the other a biographical and critical work on Wagner, by M. Gounod.

I am very much pleased to see Mr. George T. Bulling "to be writing a comic opera (*Brick-shed and Buggy*)". It is a splendid libretto by a prominent newspaper man of this city. It is rich in fun, if I can only keep kidding him on to complete it.

Mlle. LOUISA LAURE is about to publish, at Vienna, a volume of "Recollections of Fourteen Years with Madame Adele Patti." Mlle. Laure was the confidential friend and companion of Madame Patti for many years, down to the time of her judicial separation.

CHEVALIER ANTOINE DE KONTSKI, the famous Polish pianist, although no longer young, continues to great admiration for female beauty, and gives the palm to the Milwaukee girls. He stated to us, when he was in St. Louis recently, that he had never seen so many beautiful women assembled together as at a concert he gave in Milwaukee, nor so many homely ones as in Boston. What is the matter with the "Athens of America"—it is too much here.

M. GOUNOD's opera "Sapho" was revived with great success at the Paris Opera last month. This interesting early work of the composer of "Faust" was originally brought out as a three-act opera in 1851. It was then revised and curtailed, and in this form produced in the French capital, in 1855, six years later. Once more remodelled and touched up by the hand of the mature master, the opera has now been presented again to French audiences as a four-act music drama, with the result above indicated.

The French Society of Musical Composers have offered prizes for the following:—(1) a septet, for piano and stringed or wind instruments, as the discretion of the committee. Prize of five hundred francs, awarded in 1881 (Pierrel Wolff foundation); (2) a trio in four movements, for piano, violin, and violoncello. Prize five hundred francs (Pierrel Wolff foundation); (3) a "ballet de chambre" for mixed voices with organ accompaniment. Prize of two hundred francs; (4) a symphonic poem, in one movement, for orchestra. Prize of five hundred francs.

A review of him Reeves, in his boyhood, says: "He was called 'Jack' when I knew him, and continued to be called so until he called himself 'Sigs' now. His father was sergeant in the military band to my native town, and clerk of the baronet's church, and was known to us little girls as 'the amman man.' Young Reeves used to sing then, and occasionally the boys would laugh at the 'horrible' face he made when singing. His father once, noticing this, as he considered it 'fitted him, said to the boys: 'You laugh at my boy Jack; his voice will be worth a guinea a minute to him one day!'—a prophecy which has certainly been verified."—*Musician's Tale*.

The *Daily Times*, of Zanesville, O., speaking of a musical entertainment recently given in that place, pays the following compliment to a couple of our subscribers:

"The first number was given by Prof. Melsing and his string quartet, with Miss Emma Winnick at the piano, and it is doubtful if ever the 'Sweet and Pleasant' overture was heard played in so graceful a style before. In this city at least. The next number, a song entitled 'Yes or No,' by Charles Kunkel, was one of the finest songs ever heard in this city, as sung by Miss Ella Winnick. By the long and rapturous applause that followed, it was evident the audience considered this the best of songs. Miss Winnick was the recipient of a beautiful bouquet of flowers."

Two *Worcester Signal* contains the following paragraph, dated from Paris: "The musical world will be interested to learn something definite as to the fate of the compositions of which Charles Linné is at present engaged. The work in progress is entitled 'The Eternal Rest,' and is divided into two principal parts, representing respectively the eternal rest of the dead, a Requiem, a *Te Deum*, and concluding with a *Requiem* of St. John. Linné, who already commenced sketching his ideas for the work some two years since, hopes to conclude it during the present year. The new *Dragons* will be first produced in 1885, at the Birmingham Festival, and after that the Paris Exhibition, under the auspices of the Union Internationale, in 1886, each time under the personal direction of the composer."

We have an idea that the *Chicago Indicator* is meditating another transformation, this time into a comic paper. Recently it asked, with that gravity which adds so much to a joke "Who is Carolyn Petersen?" Of course, the *Indicator* knew all the time that he is one of the best known and most successful musicians in the country and was just playing a joke upon the supposed ignorance of its readers. In the next issue it publishes an article on "Chicago as a summer resort," characterized by the same appearance of seriousness as the Petersen article. Punch would have been satisfied with such bit in one issue—not so the *Indicator*. In close juxtaposition, it publishes the following items:

"Mr. Chas. Knorr has returned from the Philadelphia May Festival, and reports a very successful trip."

"Mr. Chas. Knorr buried his father while in Philadelphia last week."

Now, you see that's the "Chicago," in other words humorous style of saying. "Mr. Chas. Knorr, a busy, bustling Chicagoan went to Philadelphia to sing at the May Musical Festival. While there, it occurred to him that the 'governor' was old enough to be his father, and he determined to make a success of it after he, incidentally, buried him. Having thus succeeded in 'killing two birds with one stone,' he returned in a box to the smell of 'Atah's' best preservative in the Chicago river, and reported 'a very successful trip.' As a humorous paper, the *Indicator* seems to have a bright future."

CHARTERED OAKS

AND TINNERS' STOCK OF ALL KINDS,
FOR SALE BY

Excelsior Manufacturing Co., - St. Louis, Mo.

NEW ENGLAND CABINET ORGANS.

BEST MADE.

Excelling all Others in Beauty, Volume, and Power of Tone.

Catalogues Mailed Free.

NEW ENGLAND ORGAN COMPANY

1299 WASHINGTON STREET, BOSTON, MASS.

ESTLEY & CAMP
NO. 203 NORTH FIFTH STREET
ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

styles of Squires, Uprights, Cabinet Grands, Parlor Grands, and Convert Grands, from the Estates of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHER, FISCHER and OTHERS.

Payments

giving a receipt, to be held from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

ESTLEY & CAMP,
NOS. 188 AND 190 STATE STREET,
CHICAGO, ILL.



SMITH AND JONES.

Smith—Well, Jones, how are you succeeding in selling your jokes by subscription?

Jones—To tell you the truth, not very well. I got hold of the subscription list of the McCommam Quinette Club, and I thought I could get them rather than to subscribe to my series of lectures; but they all seemed to think the McCommam Quinette were all the jokes they could afford to pay for. But I've an idea which will be worth money to me. I have invented a machine that fills a long-felt want.

Smith—What is it?

Jones—It is called the Electro-claqueur. I expect to get an order for at least one machine from the McCommam Quinette Club and hundreds of orders from all parts of the country and—

Smith—But what is it for?

Jones—Well, I'm coming to that, but let me begin at the beginning.

Smith—Please don't! Begin as near the finish as you can.

Jones—You are always saying disagreeable things, Smith, but when a man is the inventor of the Electro-claqueur he can afford to be magnanimous; hence I forgive you. Now, listen. You know that quick, enthusiastic, spontaneous applause helps a concert wonderfully. You know too that many concerts fail to secure it. This invention of mine will place under the control of the concert manager the demonstration of its own advantages.

Smith—I see; good idea; McCommam Quinette ought to get one sure. But how does the old thing work?

Jones—It is simple enough in principle. A series of wires are run from the stage to each seat in the hall and so arranged as to touch the auditor in the neighborhood of the spine. These wires may be connected singly, or in pairs or all together with an electric battery, the connection being made by means of a key-board by which the amount of electricity can also be regulated. Now, a dry selection is played by say the McCommam Quinette which would, ordinarily, have its ordinary asportive effect. The audience can be allowed to go to sleep, which would give them an appearance of most respectful attention, then the last chord is struck, one of the players, or a small boy hired for the purpose, make connection with the wires and a scene of the wildest—enthusiasm ensues. The length and amount of enthusiasm is completely under the control of the operator. Oh, it's a great thing, I tell you.

Smith—Will there be sufficient demand to make it pay?

Jones—Think of all the Quinette Clubs and Music Societies in the world, that will thus be able to get applause at the right time and as such as they desire. And think of all the churches where the congregation can be awakened suddenly just in time for the sermon. And think of all the people who would rather be kept awake while perusing a column of news, or turning in the full force of the battery. As a Moral Converter who can now be kept awake while perusing a column of news, or turning in the full force of the battery. As a Moral Converter who can now be kept awake while perusing a column of news, or turning in the full force of the battery.

Smith—Don't think of them, for there are too few to amount to anything—but think, well, think, and I think the more you think you'll think this thing is a big thing.

ARTEMUS WARD'S PROGRAMME.

I have before me a relic of Artemus Ward. It is one of the programmes of his "Among the Mormons" entertainment, dated Sandusky, May 8, (probably 1864).

We copy a few specimens:—
"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."

"The music on the grand piano will comprise, 'Dear mother, I've come to thee by request,' etc."



HALLET & DAVIS CO.

PIANO-FORTE MANUFACTORY,

700 Harrison Avenue, from Canton to Brooklyn Street,

BOSTON, MASS.

CHASE PIANO CO.

Manufacturers of

SQUARE, SQUARE GRAND, AND IMPERIAL UPRIGHT GRAND

PIANOS,

Every instrument Fully Warranted.

RICHMOND, INDIANA.

NICHOLAS LEBRUN, SOLE IMPORTER

FIFTEEN YEARS OF SUCCESS.

NICHOLAS LEBRUN,

Manufacturer, Importer, and Dealer in

MUSICAL INSTRUMENTS

And Musical Merchandise,

207 SOUTH FIFTH STREET.

ST. LOUIS, MO.

TEN FIRST PREMIUMS.

CELEBRATED 'ROUGH DIAMOND'

ITALIAN STRINGS

FOR VIOLIN, GUITAR, BANJO, CELLO, AND DOUBLE BASS.

And of the "NE PLUS ULTRA" GERMAN ACCORDION.

Reeds supplied and instruments repaired at lowest figures. Dealers supplied at New York figures. Sample orders solicited. Jean White's and Howe's entire catalogues in stock at publishers' prices. Largest and best stock west of the Mississippi. Ten assorted samples of "Rough Diamond" violin, guitar, or banjo strings mailed upon receipt of \$1.00